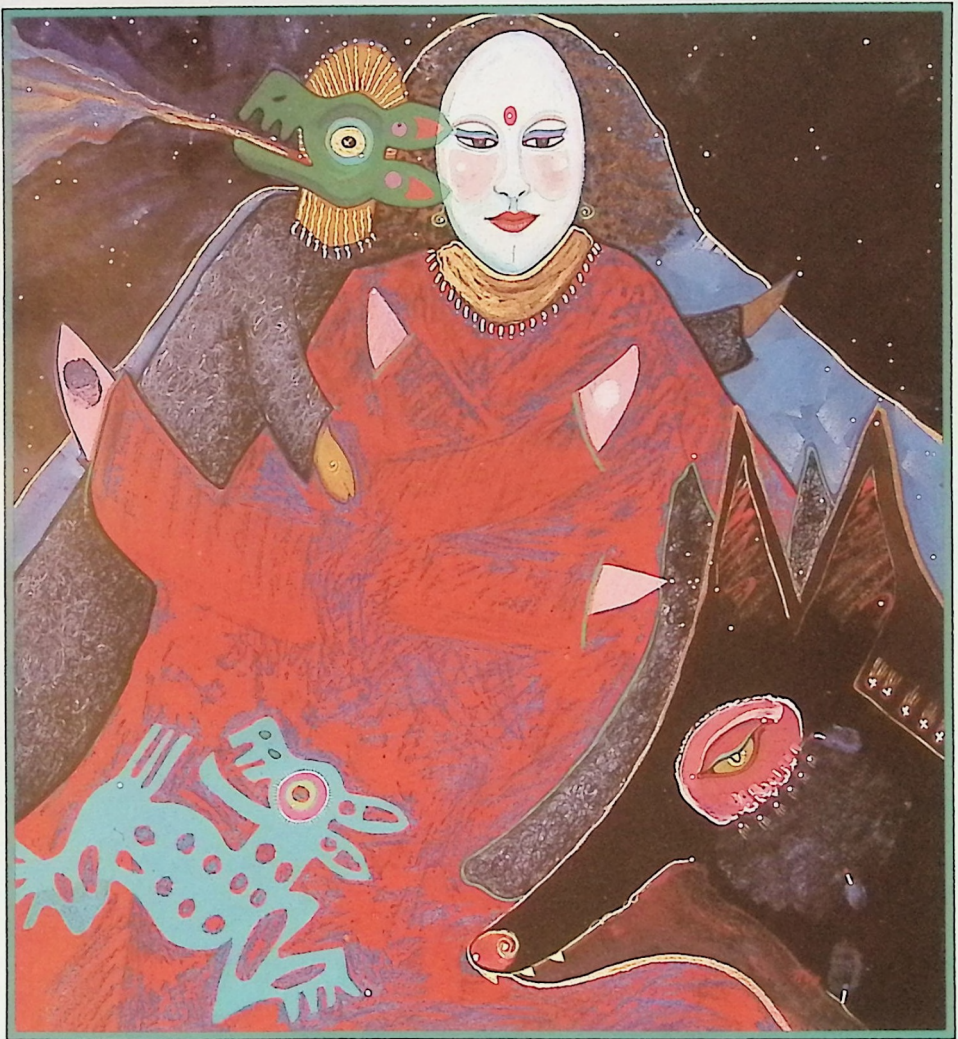


MARCH 1993

Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO

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MARCH 1993

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Front Cover: *Shadow Companions* by Wys Nelson.

The *Guide to the Arts* is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd, Ashland, OR 97520-5025, with funds from subscribers, advertisers and grants. Display advertising space is sold by the *Guide* to defray the expenses of publication and may be purchased by contacting us at (503) 552-6301.

Jefferson Public Radio is a member of NPR-National Public Radio, CPB-Corporation for Public Broadcasting, CPRO-Consortium for Public Radio in

Oregon, West Coast Public Radio, and an affiliate of American Public Radio.

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio
welcomes your comments:
1250 Siskiyou Blvd.
Ashland, OR 97520-5025
(503) 552-6301



The New and Improved *Jefferson Monthly*

This is the last issue you will receive of the *Jefferson Public Radio Guide* to the Arts. No, we're not halting publication. After several years of study and the development of major assistance from a

We believe a broader purpose for this publication will help accomplish in print the same types of objectives which are our raison d'être in broadcasting

good corporate friend, we're implementing an enlarged and revised publication - the *Jefferson Monthly*. The *Monthly* will begin arriving at JPR Listeners Guild members' mailboxes next month.

Before telling you more about the *Monthly*, let me give you a bit more background about the *Guide* itself because sometimes I think it is among the more misunderstood aspects of our operations.

We began publishing the *Guide* in

March, 1977. From its very first issue the *Guide* was clearly more than a program guide. We launched the *Guide* as a successor to a purely program listing mailing, and from the *Guide's* inception we attempted to provide a magazine devoted broadly to the arts in our region. For example, Vince and Patty Wixon have been our volunteer poetry editors almost from our first *Guide* issue. The *Guide* has also been an important vehicle for discussing public radio and mass communications in a more detailed and focused fashion than our on-air discussions permit. In that regard I've written a monthly column devoted to such subjects for the past fifteen years.

The *Guide* was originally somewhat crude in appearance until a good friend and current member of the Listeners Guild Board of Trustees, Ellen Cholewa, offered to redesign the entire publication *gratis* through her advertising/public relations agency, Laurel Communications. Under Ellen's tutelage we transformed the *Guide* into a class act which represents, in print, the same aspirations toward excellence and relevance that has always comprised our broadcasting goals.

The *Guide* has been a resounding success. Support from *Guide* advertisers has been strong and made much of the *Guide's* growth possible. The *Guide's* continuing band of writers, artists, poets and photographers, whose generosity has provided much of the *Guide's* editorial content, has also been critical to the publication. Mary Jo Heidrick has been the *Guide's* art director for almost eight

years and each month designs an artful, engaging issue. Impact Publications took over our typesetting work and has been a good friend as well as a skilled contributor to the publication's success.

Occasionally, listeners have asked whether the *Guide* has been financially worthwhile. In fact, the *Guide* has cost us no more to publish than our costs would have been if we published a simple program schedule each month. The difference in production costs for the larger

By relieving us of all the printing and production costs associated with a monthly publication, they will enable JPR to immediately begin enjoying substantial monthly savings.

publication was covered by the *Guide's* advertising revenue, revenue which would not have been available from a smaller publication. In fact, our *Guide* staff would probably tell you that I have been absolutely miserly in budgeting the *Guide*. In short, like a lot of Jefferson Public Radio operations, we have been successful at giving the impression of quality and success without spending very much money.

During the last decade many stations in other parts of the country have reduced or eliminated their monthly program guides. We're a fish swimming against the tide, I guess. In our case the *Guide* became better, more relevant, and more cost effective as time went on. The *Guide* is widely acknowledged as one of the better publications in public radio nationally.

So why tamper with a good thing?

First, JPR's own programming focus

has evolved. When the *Guide* was launched, KSOR was our only radio station and presented "Fine Arts Public Radio." As our own enterprise has evolved along with the region and public radio as a whole, we now serve listeners with broader interests. Until 1986 we didn't even have a news department. Now, we not only have a news department, we operate one entire program service—the JPR *News and Information Service*—which clearly falls outside the Fine Arts focus of the old KSOR and the current *Guide*. The introduction of the *Rhythm and News Service* in 1991 also involved JPR in programming whose content was not easily reflected in our traditional *Guide* as we would have liked. In short, we felt the need to recraft the publication to more broadly reflect the full range of programming which now is Jefferson Public Radio.

Second, we felt that there has been a need and opportunity to develop a wider-ranging magazine which reflects the interests of southern Oregon and northern California residents. We're not missionaries who seek to change the world through public radio. But, when we think we can contribute to a broader good by slightly modifying things we would normally undertake, we're not averse to doing so as long as the long-term benefit to JPR is also evident. We believe a broader purpose for this publication will help accomplish *in print* the same types of objectives which are our *raison d'être* in broadcasting and that the publication's effect upon the region itself will also prove salutary.

But, beyond philosophy, ultimately things come down to the bottom line. Enlarging the *Guide's* focus was going to involve both increased start-up, as well as ongoing, costs. As we studied the publication over the past two years we we're unwilling and unable to gamble the increased editorial, production and printing costs which the new publication would require.

Enter a good friend of public radio—the Courier Publishing Company of Grants Pass. The staff at the *Grants Pass Courier* and its subsidiary publications, from the publisher on down, have for years been devoted listeners and supporters of Jefferson Public Radio. In fact, for quite some time, the *Guide* was even published through one of the Courier's subsidiaries, so they were familiar with

the publication and we knew the people at the *Courier*. They had the same vision as I did for the publication into which we wanted to transform the *Guide*. Beginning next month we enter a new and unique association with the *Courier*. They have assumed the entire cost of producing and publishing the new magazine which reflects this broader editorial focus, the *Jefferson Monthly*. The publication will continue to be available only to JPR Listeners Guild members. On the "bottom line" issue, the *Courier* is making a substantial investment in, and con-

We felt that there has been a need and opportunity to develop a wider-ranging magazine which reflects the interests of southern Oregon and northern California residents.

tribution to, JPR. By relieving us of all the printing and production costs associated with a monthly publication, they will enable JPR to immediately begin enjoying substantial monthly savings. We also will not have to devote the staff time which has previously been necessary to produce the *Guide* or to handle the monthly advertising functions. Moreover, we will now be able to provide you with the editorially broadened magazine which we have been thinking about for some time.

The *Jefferson Monthly* will look different. It will be a different size and length, will be printed on a somewhat different paper, and will cover topics not seen in this publication before. Just like our JPR

program services themselves, the *Monthly* will explore the ideas, events, culture, history and residents of our region. But some things will remain unchanged. Poetry, Wen Smith's "Speaking of Words," articles about the arts, this column, and of course our JPR program listings, will all continue. Other things previously heard on our broadcasts but never seen in the *Guide* will be added. For example, Frank Lang's "Nature Notes" and Russell Sadler's "Oregon Outlook" will join the ranks of the *Monthly's* columnists. Other writers and subjects not previously heard on JPR, but relevant to the interests of our members, will join them.

We have always tried hard to achieve excellence and relevance in all we do at JPR. How do you craft an excellent set of public radio services in small-town America? In a region which is not particularly wealthy? In an area defined by challenging, mountainous terrain which plays havoc with radio signals? Part of the answer lies in what one doesn't do. You don't say "We're too small," "This is too difficult," "Other communities our size can't do this so probably we can't either." You commit yourself and your resources to worthwhile, albeit difficult, goals, strive to achieve excellence, live wisely and a bit frugally, and keep trying to build upon, to pyramid, your strengths and successes. That's been our approach in broadcasting and for the *Guide*. And it remains our approach in launching the *Monthly*.

Like all new ventures one never knows the result. However, we firmly believe that the *Monthly* is the right magazine at the right time for Jefferson Public Radio and for our members.

We're enormously appreciative of the investment of resource and energy which the *Courier* is making to make this step possible.

Stay tuned, next month—the *Jefferson Monthly*.



Ronald Kramer
Director of
Broadcasting

Jefferson Public Radio

listeners guild

You're invited to the
JPR LISTENERS' GUILD

Annual Meeting


Have coffee with members of the Board, Regional Representatives, and Jefferson Public Radio staff members. Make your comments about the programming and operations of Jefferson Public Radio. Hear a review of this year at the station and plans for the future.

**Wednesday, March 31, 1993 at 7:00 pm
in the Jefferson Public Radio Studios
Basement of Central Hall
Southern Oregon State College
Ashland, Oregon**

Call the station at 552-6301 for directions.

Meeting Agenda

1. Comments from listeners
2. State of the Station reports
3. Election of Officers



DISCOVERING A NEW WORLD: WOMEN'S HISTORY

By Asha Anderson

We are all recipients of many heritages. Some unite, some separate us from others. Family, culture, race and religion all help to shape and distinguish us from one another. But however separate our histories, together we share an interdependent heritage. However, one heritage has been generally overlooked by the "official" history, that being women's history. Women's concerns and contributions have mostly been ignored or anonymously assimilated by societies world wide. About ten years ago a joint congressional resolution designated March as national Women's History Month, its purpose to explore and update history. We can hope for a healthier society for us all in the reclaiming of this lost part of our cultural record.

Often "women's issues" get dismissed for being angry, but anger is a powerful groundbreaker and is sometimes the only way to break denial and initiate change. But prolonged anger

has adverse side effects and soon becomes a trap of its own. Blaming the "evil, old patriarchy" goes only so far. With any prolonged look at the world, it's hard to ignore that individual men seem to have no easier time believing in themselves than women do. Perhaps it is even harder for them because they have so much history to live up to.

Since 1985, The Rogue Valley Women's History Project has been part of this ongoing effort to balance the history books. The Project's mission is to promote a multi-cultural study of historical women. One of its main activities has been to coordinate, facilitate and publicize what women throughout our valley choose to do as part of the March celebrations. In years past there have been seminars, film festivals, art exhibits, spiritual gatherings, theatrical and musical events. 1993 will be no exception.

March 1st at Angus Bowmer theater in Ashland, internationally known poet, playwright, novelist, performer Ntozake

Calendar of Events in March

Daily:

Coverage of women's issues on Jefferson Daily 4:30pm Classics & News, and News & Information 6:30pm. Rhythm & News. Topics include rural women, native women, addicted women, health, politics, girls education...

March 2-4-9-11-16-30:

Multi-cultural video festival, 7pm
SOSC Stevenson Union, 482-6966 for details.

Tuesdays:

Women's financial planning series offered by the Oregon State University Extension Service, details TBA.

March 6th:

Soroptimist International DAY OF DISCOVERY 8:30-3:00am, Quality Inn, Medford.

March 8th:

KSOR two hour call-in program on menopause 7-9pm.

March 9th:

Women Entrepreneurs, program
TBA 5:30-9:00.

March 10th & 17th:

RECOVERY FROM PATRIARCHY, a two-part seminar given by Eileen Dunn, 6:30-9:00pm.

March 13th:

Performance by Carolyn Meyers, details TBA.

March 18th:

PMS BLUES, HERE ARE SOME CLUES offered by the Ashland Community Foodstore 7:30-9:30pm at the Town Hall.

March 31th:

Multi-Cultural/Spiritual Gathering And Invitation To Recover Our Heritage And Move History Forward In Our Daily Lives. 7:15pm Methodist Church, Wesley Hall, Ashland, hosted by The Rogue Valley Women's History Project.

Shange will give the keynote address. She has received numerous awards for her work, including an Honorary Doctorate from the University of Missouri. The television version of her best-selling book, *For Colored Girls, Who Have Considered Suicide/When the Rainbow is Enuf*, received nominations for Tony, Grammy, Obie and Emmy awards. Ntozake Shange is a dramatic and powerful reader.

Complete calendars are available at both the Ashland and Medford Chambers of Commerce, and the local libraries. Inquiries regarding this and next year's programs may be directed to Carol Taylor, 482-8418. The Project is open to new ideas for next year at the June and September meetings.

Inquiries regarding this and next year's programs may be directed to Carol Taylor, 482-8418. The Project is open to new ideas for next year at the June and September meetings. The deadline to be included in next year's calendar is December 31st, 1993.

Asha Anderson is a local poet and administrative assistant to Annie Hoy, Jefferson Public Radio News Director.



**Prize-winning
Author
Tries to
Reach that
Which**

"Can and Will Respond"

By Carol Franz Gray

"for colored girls who have considered suicide when the rainbow is enuf" is the theatrical production that rocketed its author, Ntozake Shange, to fame when it made its Broadway debut in 1976. That "choreopoem," as the playwright calls the piece, was nominated for Tony, Grammy, Obie and Emmy awards. Ntozake Shange (pronounced en-TOE-za-kay SHONG-gay) will give the keynote presentation to National Women's History Month in the Rogue Valley Monday, March 1, 7:30pm at the Angus Bowmer Theatre of the Oregon Shakespeare Festival.

Shange's work is "expressive, explosive and evocative ... The language snaps with sassiness, the content cries with sensitivity and the music merges it all together in the new and urgent song of the black woman writer," writes biographer Sandi Russell. No one expresses this better than one of the characters in "Boogie-Woogie Landscapes," Shange's 1979 play which is basically concerned with women's rights.

"...it really is not so good to be born a girl when we have to be infibulated, excised, clitorectomized & STILL be afraid to walk

the streets or stay home at night ... monsters and rapists. They are known all over the world & are proliferating at a rapid rate..."

Shange's work is both shockingly realistic and exuberantly joyful. By the conclusion of "colored girls" the characters have progressed from the "dark stages of womanhood" to courage:

"i found god in myself
& i loved her/iloved her fiercely"

As the characters repeat these lines to themselves, it soon becomes a song of joy. The characters sing first to each other, then gradually to the audience. After the song peaks the characters enter into a closed, tight circle. The performance ends on a positive note that is refreshing and hopeful:

"& this is for colored girls who
have considered
suicide/but are movin to the ends
of their own
rainbows"

Born in 1948, Shange grew up in St. Louis, Missouri. Her mother, Eloise, was a psychiatric social worker and teacher. Her father, Paul, was a surgeon. The family home was a frequent gathering place for black artists and educators, including Josephine Baker, W.E.B. DuBois, Charlie Parker, Dizzy Gillespie and Miles Davis. She took her Zulu name in 1971, Ntozake ("she who comes with her own things") and Shange ("she who walks like a lion").

"I was raised as if everything was all right," says Shange. "And in fact, once I got out of my house, everything was *not* all right."

Shange graduated from Barnard College (BA, 1970) and the University of Southern California, Los Angeles (MA in American Studies, 1973). In 1986 she received an honorary Ph.D. in Humane

Letters from the University of Missouri, St. Louis.

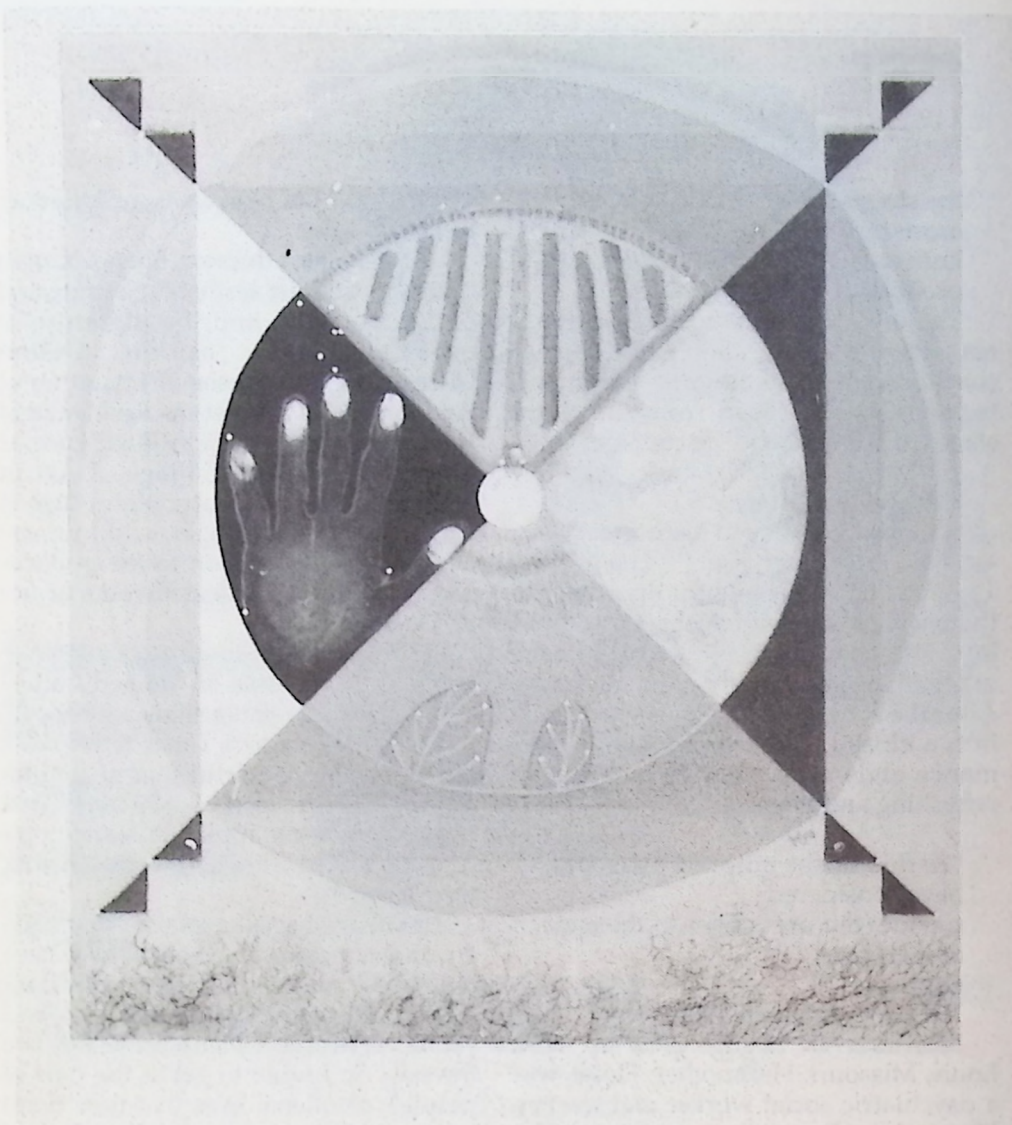
A passionate educator, Shange taught classes in feminist aesthetics, writing and performing arts, and the literature of people of color as the Mellon Distinguished Professor of Literature at Rice University, Artist-in-Residence at Villanova and Writer-in-Residence at Maryland Institute College of Art in Baltimore. Shange's curriculum vitae is an impressive four-pager, with numerous awards, in addition to the publication of more than a dozen works of fiction and non-fiction.

"Her novella *Sassafras, Cypress & Indigo* (1977) focuses on women's alternatives in their relationships with men," writes *The Bloomsbury Guide to Women's Literature*. "A powerful mix of fiction, poetry, songs, letters, journals and recipes, the book applauds female culture, women's bodies and women loving themselves."

As Shange herself explains, "Our society allows people to be absolutely neurotic and totally out of touch with their feelings and everyone else's feelings, and yet be very respectable. This, to me, is a travesty. So I write to get at the part of people's emotional lives that they don't have control over, the part that can and will respond."

Tickets for "An Evening With Ntozake Shange" are \$6, and available through the Southern Oregon State College Bookstore, Soundpeace in Ashland, Hands On Books in Medford and at the door. The doors open at 6:30p.m. with a no-host open house and art display. There will be a book-signing and reception immediately following Shange's presentation.

Carol Franz Gray is a member of the Rogue Valley Women's History Month Project committee. She is a feminist instructor of Hatha Yoga and Meditation.



Peace Altar Manifesto, *mixed media*

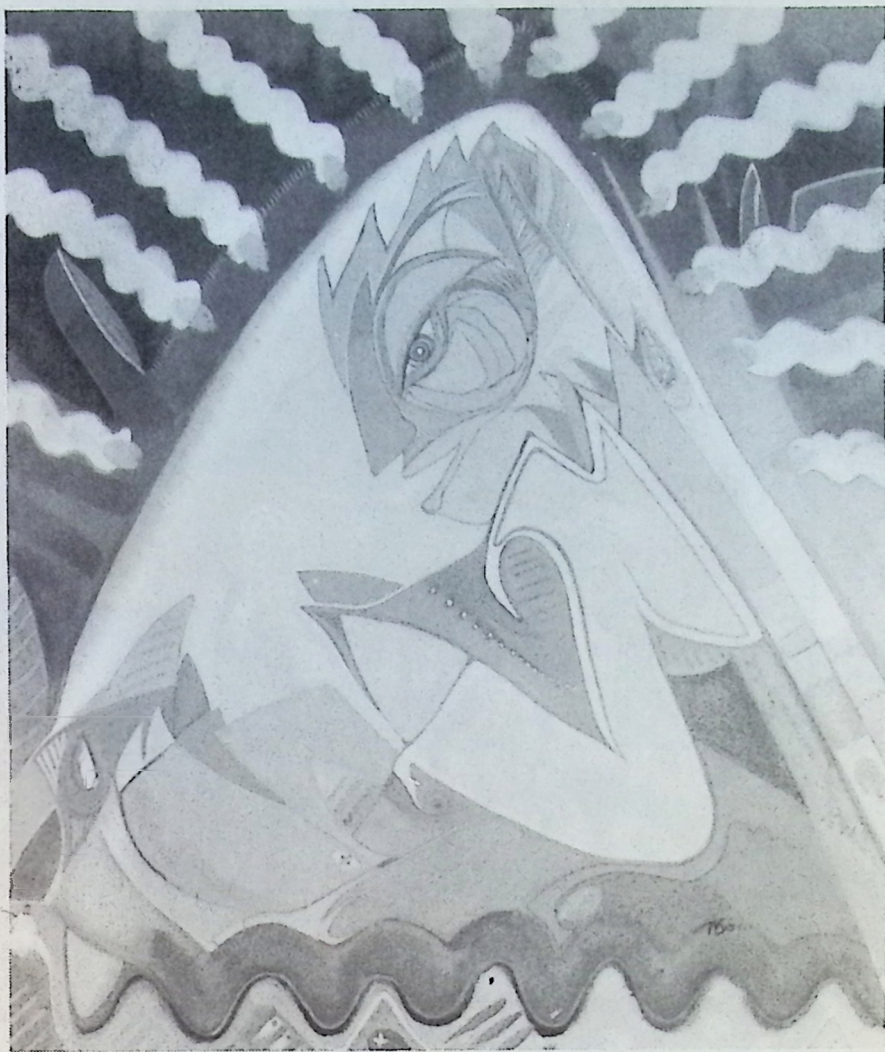
Wys Nelson's ART Crosses Cultural Boundaries

By Annie Hoy

When Wys Nelson begins a new piece, she literally begins with her hands. Nelson still engages in finger-painting, but it's that physical touching of paper or canvas that gives spirit to her work. Nelson's artistic touch permeates her life, from her studio and home to her beautiful garden.

If you've ever flown out of the Medford Airport, you have seen Nelson's murals in the passenger waiting area. Nelson concentrated on interior wall murals from 1974 to 1983. Her most recent works have accompanied many a meal in Ashland restaurants like Geppetto's and Greenleaf Delicatessen. She has shown her art in galleries as close as Medford and Ashland to as far away as Portland and Eugene.

Nelson currently uses a variety of



The Source, mixed media

media, often mixing watercolor, gouache and prisma-color pencils with photos of family and friends, bits of foreign newspapers or wrapping paper and fragments of xeroxed pictures from books and magazines. Thumbprints of gold paint are usually evident in most of her art.

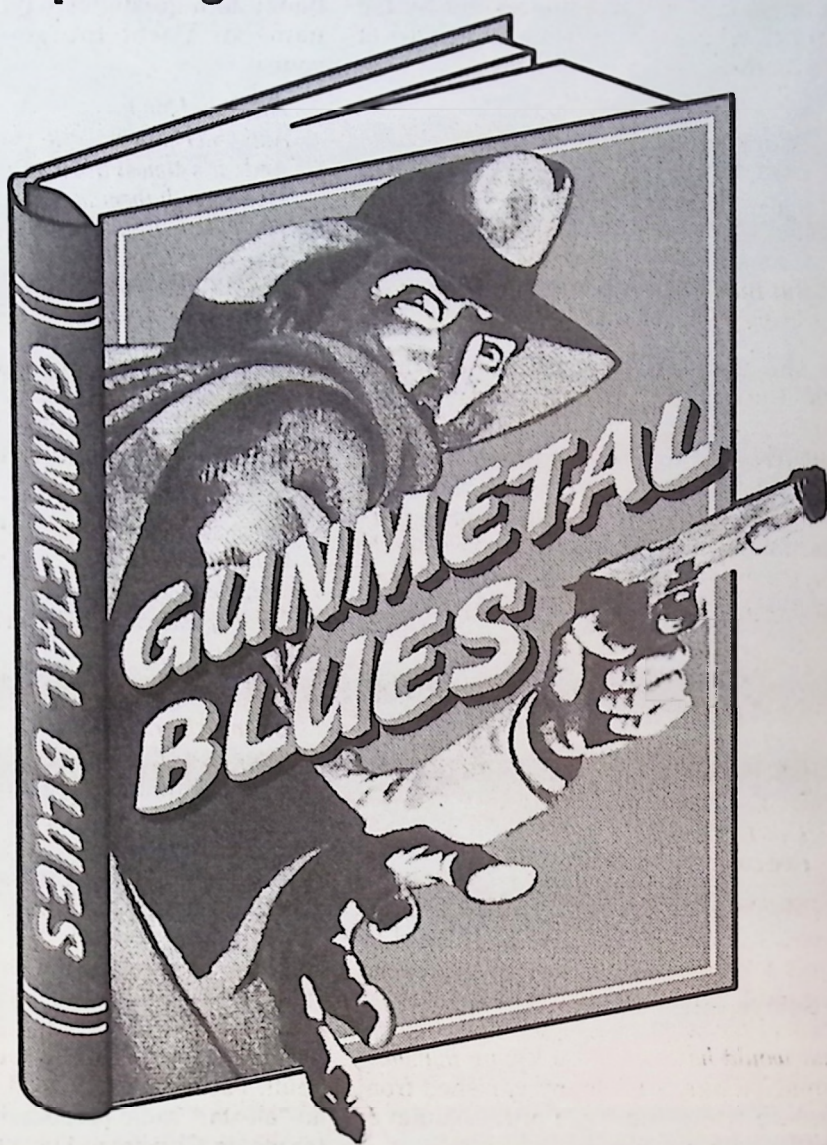
Nelson was born in Dallas, Texas and raised in the Bay Area of California. She has lived in southern Oregon since the early seventies. Nelson knew she was an artist from an early age and has used her mystical world view and intense interest in primitive art to mold her own work. She traveled to Indonesia in 1991 to study the art of Bali and Java and that influence is apparent in recent pieces. She also has a keen curiosity about Native American culture and spirituality that shows up in paintings and collages,

especially in a series of work she did that anthropomorphised coyotes and other desert animals.

But it is Nelson's belief that the earth is a living and breathing divine organism that makes her art cross all cultural boundaries. Each piece is a reflection of a personal myth that combines elements of everyday life with the unseen world of dreams, intuition and magic. Nelson says art is therapeutic and a necessary part of healing body and spirit. This is not just for her, but also for each viewer who cannot help becoming a part of the joyful process of making art when he considers the meaning of Nelson's work.

Annie Hoy is News Director at Jefferson Public Radio.

Cabaret Theatre Fires Opening Shot of '93 Season



By James Giancarlo

Remember the paperback detective novels of Raymond Chandler and Mickey Spillaine, filled with tough-talking poetic imagery and seedy glamor? Remember the films-noir of the 140's like *The Postman Always Knocks Twice*?

Gunmetal Blues, a new musical by Craig Bohmler, Scott Wentworth and Marion Adler, captures the dark blue milieu of those art forms and translates it all into music - music with the flavor of a film-noir soundtrack but a contemporary freshness all its own. The show originated in Phoenix, Arizona in 1991 and has gone on to successful productions in New York City, Houston and Vancouver B.C. In some ways, it suggests the recent Broadway show *City Of Angels*, but on a much smaller scale.

The show is set in the Red Eye Lounge, one of those places out by the airport, where Buddy Toupee presides at the piano.

*So welcome to this window
With the glass against your skin
Does it really matter
If you're looking out or in
It's still the same old story
I wouldn't steer you wrong
But Buddy serves it with a twist
So why not come along?*

The story revolves around down-at-heels gumshoe Sam Galahad. *He's the eyes in the match light. He's the hat in the rear-view mirror. He's the face in the window. But mostly, he's invisible. He's not particularly successful: My clientele isn't exactly the executive type. They're more the stagger-in-your-office-and-bleed-on-the-carpet type.*

*Spider in the basin
Bourbon in the drawer
Paint peeling on the ceiling
And stains on the floor
I dusted with my shirt and
Hung a curtain up with tacks
This is the place
I've come to face the facts*

Maybe it's because of the hole in his heart, left there by a blonde. The girl he can't forget is Jenny Wasp, daughter of big-shot Adrian Wasp. *She had hair the color of moonlight on topaz. And a mouth that would have sent Shakespeare thumbing through a thesaurus.* Jenny vanished from his life some time ago and he's never gotten over it.

The plot begins brewing in the barrel when Adrian Wasp is murdered and Sam is hired to find his killer. The person who hires him is Adrian Wasp's personal assistant Laura Vesper, another blonde.

*She was a pale blonde with rice paper skin
Her cheekbones were high and her lips
were thin
Behind the shades her eyes played a kind
of roulette
She was back-lit in the doorway
Sam checked her silhouette.*

His investigation sends him careening on a jagged path along which he encounters a lot of people with secrets: a door-man, a cop, a bag lady named Princess, a

petty crook called Joe Paisley. And a boozy lounge singer who goes by the name of Carol Indigo—blonde, of course.

*There are blondes
And there are blondes
And it's almost like a joke
You breath them in like perfume
You blow them out like smoke
You pour them in your coffee
You bounce them on your knee
But you'll never find a blonde like me.*

Sam takes his lumps along the way. Finds things he wished he'd lost, loses things he'd hoped to find. How does it all end? Well, I wouldn't want to give any secrets away.

*Gunmetal blue's the color of a bruise
Color of a pair of eyes, a pair of high-heeled shoes
Color of a morning through a hangover rain
I got the gunmetal blues again.*

Gunmetal Blues is the first production of Oregon Cabaret Theatre's 1993 season. It opens March 19 (preview on March 18) and plays Thursdays through Sundays at 8:00pm until May 2. Subsequent shows in the season are: the rocking, gleefully gruesome *Little Shop of Horrors* (May 26-Sept 18); last season's smash song and dance show *Fascinating Rhythm* (Sept 29-Nov 6); and *The Holiday Broadcast of 1943*, about a group of servicemen and women stationed on a South Pacific island who decide to fake an "all-star" radio broadcast to cheer the troops on Christmas Eve 1943 (Nov 23-Dec 31).

Currently playing at the Cabaret is a "pre-season extra"—the extraordinary drama *Loveletters*, written by A.R. Gurney and directed by film and television actress Annette O'Toole. *Loveletters* plays Friday through Sunday until March 14.

James Giancarlo is Managing Artistic Director of Oregon Cabaret Theatre, where he also directs and choreographs many of the productions. He also teaches at SOSC in the Theatre Arts Dept. Season tickets are available at \$46 for four productions and can be ordered by calling (503) 488-2902 after 1:00 pm.

WATARU SUGIYAMA DISCOVERS NEW MEDIUM

By JOANN BLAIR

Wataru Sugiyama, the Japanese civil engineer turned ceramicist, is now working in a second medium—bronze. March will see the culmination of his past ten months of activity when some of the bronze pieces are displayed at Artexpo in New York City. Artexpo is an international trade exhibit aimed at art buyers; it opens March 4 at the Jacob Javits Convention Center.

It was Sugiyama who created the exciting Haniwa ceramics exhibit installed in the Stevenson Union Gallery of Southern Oregon State College in the Spring of 1991. A native of Tokyo, he was graduated from SOSC last June with a Master's Degree of Fine Arts.

While an undergraduate majoring in speech/communications, he chose to take a ceramics course—his first. That choice became a major turning point in his life, for it directed him into a world of art and self-realization that he had never before contemplated.

As a graduate student, he worked feverishly for months, producing more than 130 pieces for a unique exhibit of his interpretations of Haniwa, the figures that surrounded ancient burial sites of Japanese royalty. The exhibit was a resounding success, justifying the enthusiastic support that was extended Sugiyama by SOSC and the art department faculty.

Public acclaim led to the largely self-taught sculptor obtaining both an agent, C.W. Smith, to assist with marketing his output, and a local sponsor/patron, who is underwriting his work in bronze.

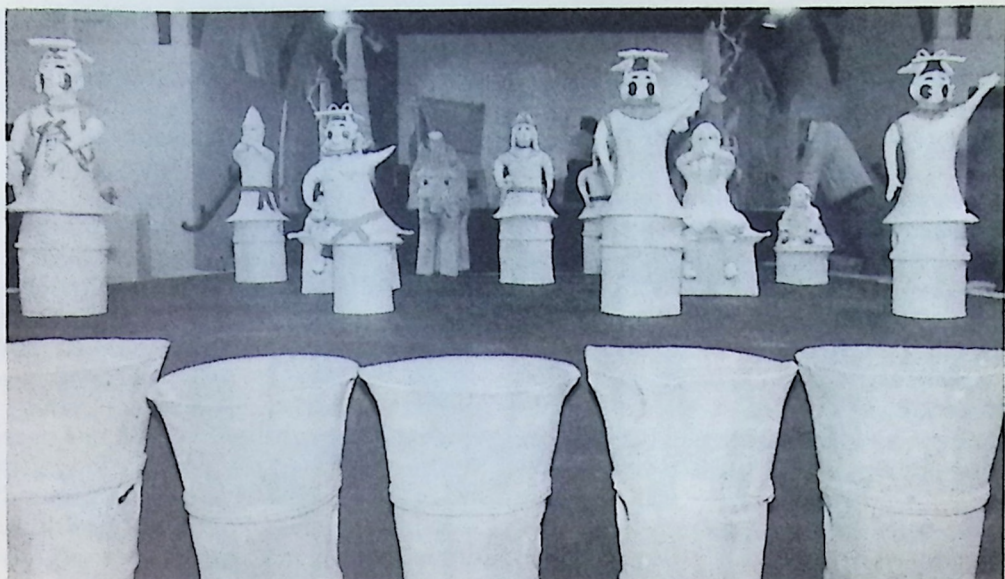
Those attending Artexpo will see rep-



Susanou, a character from Japanese mythology rides a huge fish in search of enemies to slay.



Niou (the gatekeeper) combines both Japanese and Chinese artistic elements.



Suguiyama's Haniwa figures were exhibited at the Corvallis Arts Center last September

representations of one of Sugiyama's favorite hero gods. Susanou, the "Neptune" of Japanese mythology, rides a ferocious faced fish and brandishes a sword, named Kusanagi no turugi, with which to destroy armies of sea monsters.

Last summer and fall, the Haniwa exhibit traveled to the Corvallis Arts Center at Oregon State University and to the Coos Art Museum in Coos Bay. Saralyn Hilde, exhibit curator at Corvallis, indicated that the replica of an actual burial site was a "powerful presence and made a strong impression on our viewers. The exhibit provides an opportunity to expand awareness of Japanese culture and foster understanding and acceptance of diversity."

The thirty-something Sugiyama also has pieces in galleries in Seattle and Los Angeles. Last August, he was a guest artist at the California Ceramic Guild Exhibition in the Japanese American Culture Center in L.A.

"It is nice having two media to work in," says the artist. "I am very lucky. If I had not met this man, I would not have had this opportunity." Proficient in English, he nevertheless often pauses thoughtfully to search for the right word or phrase to describe his feelings. "It is like the author Joseph Campbell said," he smiles; "I am following my bliss."

He adds that his parents, who came from Japan to see their son graduate and also receive the Guanajuato Award for outstanding graduate student, understand his having abandoned a stable

position as an engineer in Tokyo to follow a path that, in truth, involves a lot more hard work than bliss. "They know that I am happy inside with what I am doing now," and he taps his chest in the area of his heart.

For him, hard work is a form of recreation. When preparing for his 1991 major exhibit he often began sculpting in the afternoon after classes, working straight through until dawn. Now when he returns to his Ashland apartment after long hours at his Timberline Terrace studio, he unwinds by watching videos of Japanese television movies and programs sent by friends in Tokyo.

Elements of Japanese history and mythology are almost the exclusive focus of Sugiyama's creations. He enjoys interpreting existing objects and giving them his own modern twist. "It's a way of introducing Americans to aspects of my culture that may be unknown to them," he explains. "And I like the flexibility of bringing my personal vision to these subjects."

For the near future, he hopes to continue living and working in the Rogue Valley, an environment he finds encouraging to the creative spirit. Luck, talent and generous patrons, all have combined to help him become "happy inside."

Joann Blair is a transplant from Ohio whose articles have appeared in various Ohio magazines and newspapers.

From chapter 5

Ladies With An Attitude

**Excerpted from
Lines In
The Sand:
Desert Storm
and the
Remaking
of the
Arab World
by Deborah Amos.**

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Riyadh's miracle mile of marbled shopping malls was often a place to get a bearing on this confusing culture. The mall was a contradiction in itself. These gleaming marble palaces of consumerism had replaced the old dark winding streets of the souk, the Middle East's traditional market. The souk had been the predominant domain of men. These shops filled with perfumes and bolts of cloth invited women customers. The only way to get here was in a car.

The Al Akareyah Mall in Riyadh was the haunt of the new generation of Saudis. The mall was always crowded

with young families perusing the windows of this consumer paradise. The mutawaeen patrolled the arcade in their signature ankle-length white thobes, but my press card, worn prominently on a chain around my neck, warded off their harassing attacks. The mall was the only place for chance encounters with average Saudis. It was a place to check my Western perceptions against the notions of this society.

It was autumn in Riyadh; the afternoon temperature still registered above the 90-degree mark. The cool and quiet marble interior of Al Akareyah, with rushing water fountains, was a modern oasis for the Saudi shopper. Behind the cash register of the largest men's clothing shop in the mall, Fawaz Abu Khair sat drinking coffee. He was the owner and manager of a store that sold Western-style suits and pants, but Abu Khair presided over the sales dressed in the traditional white thobe and black-crowned headdress. His two Lebanese employees ran up the totals for a line of customers.

At twenty-seven, Abu Khair had followed his father into the world of business after a stint at a British university. He had loved his time in England, but was glad to be back home. Abu Khair ordered two more small glasses of Arabic coffee. "I've lived outside Saudi for seven years. So when I came back, I saw great changes in the people them-

selves." He paused to check my reactions.

"Yeah, because I remember before I left, I had a girl friend here. It was almost top secret. Now, it's not like that. You can go up and chat up a girl to be quite honest." His English had the cadence of a Londoner.

"It's the fashion now ... not many girls will get married anymore unless they're in love. Not like before ... when they never saw their husband until the wedding day."

Relations between men and women were the bellwether of change in this society. The invisibility of women was the measure of the kingdom's piety according to the religious authorities. It was the social issue that measured the strength of the religious institutions that had fought against the introduction of radio, television, the education of women, and village health care. For Abu Khair, the pace of change in Saudi Arabia was not the glacier of my understanding but the speed of a freight train. He had discussed the driving protest with his family. There had been an informal poll of sisters, mother, and fiancée. They all agreed they did not want to drive. Why should they when a chauffeur was available. According to Abu Khair, the family saw the protesters in Riyadh as liberal radicals pushing the country faster than it could go. The family poll was enough to convince him that the government's decision had been correct.

Abu Khair had tasted the best of English culture. Like many Saudi men, he had sown his wild oats in the West and come home to claim his place in this unnervingly predictable society. "When in Rome, do what the Romans do," was his answer to the question of whether it was right for the religious police to scale the walls of a Westerner's house and arrest those inside who had been drinking.

However, Abu Khair was no religious radical. He was a practical Saudi businessman. His disdain for the mutawa came from their behavior in the mall. The mutawa harassed the women customers by barking orders to "cover up" to those women who didn't cover their entire face. They rounded up Saudi youth they suspected of ogling girls. The music shops at the mall sported signs that declared "No Women Allowed." For the mutowa, Western rock and roll

was dangerously provocative. In Dhahran, the mutowa had once gone on a rampage, storming into houseware shops and smashing crystal wine glasses under the assumption that the vessel was as sinful as the act.

"Yes, the mutowa are against many things. Some extremists are even against television, but they are just hopeless," said Abu Khair in a voice filled with disgust. "These are the small mutowa. They don't know what they're talking about. Most of them have a beard, but inside. . . they don't know anything. Some of them don't believe, maybe. It's a cover, if you like, and these are the people who make trouble."

A Western diplomat had once compared Saudi Arabian society to the American television program "The Brady Bunch." He was describing a country of enormous homogeneity. The conservative religious establishment reflected the temperament of the people and the consensus of the country. Consensus—*ijama* in Arabic—is a hallowed concept in Muslim societies.

The country's system of Islamic law also reinforced the conservative outlook of the people. Saudi Arabian jurisprudence was based on the Hanbali school, on the four legal schools of thought in the Sunni Muslim tradition. Hanbali was a code that had grown and flourished during the ninth century and was the most moralistic of the Islamic legal schools. It was designed to recapture the simplicity and purity of the first community of Muslims in Medina.

It was the radicals, both the liberals and the religious, who were strange in the context of Saudi society. They were outside of the consensus of the country.

Notes:

- "Mutawaeen" (2nd paragraph) are the religious police.
- The "driving protest" (7th paragraph) refers to a protest by 49 Saudi women in Riyadh. The women drove in a demonstration against restrictions forbidding them to drive.
- "Mutawa" and "Mutowa" (9th and 10th paragraphs) are two accepted spellings for the same word for an individual member of the mutawaeen.
- "Ijama," an Arabic word meaning consensus (11th paragraph), should be italicized.

Speaking of Words

by Wen Smith

Meadow-Forests Of the Mind

Some decades ago when my first-born was but five years old, Southern California had one of its rare thunder storms, and the sound and lightning frightened her from her bed. She came trembling to my den, where I enjoyed the storm while reading.

"I'm scared," she said. "Why is the sky flashing?"

"Lightning," I told her. "Nothing to be afraid of."

"Can I stay with you?" she asked.

"If you'd like," I said. "But it's just thunder and lightning."

My "explanation" didn't explain at all, and she sat cringing at every flash and crash. Twenty minutes passed, silence within and fury without. Now and then I glanced her way to see her wonderful and wondering eyes.

At last she jumped from her chair.

"I know what it is!" she said. "The clouds are taking each other's pictures."

Her relief was instant. She'd been photographed a hundred times, perhaps because of those wonderful, wondering eyes. Having your picture taken by flash doesn't hurt. There's nothing to fear. It's just the clouds having fun.

Fright is the natural human reaction to the unknown. Knowing, or believing, brings peace of mind. And our first resource in coming to know is the marvel of language.

Knowledge takes time, but in a flash of language we can assume knowledge and allay our fears. The trick most of us use is comparison of unlikes. We compare the dreadful unknown to some familiar thing we no longer fear. The feared becomes the not-feared, and we feel easier.

By the miracle of metaphor my daughter had converted fury into fun, fear into understanding. She went back to bed and slept, satisfied to have found this "knowledge" of the unknown. She seemed untroubled by one detail: her metaphor hadn't explained the thunder.

Later I talked with her about her new

understanding, giving terms to it. By comparing the strange to the familiar, I told her, she had created a metaphor. Thus the comfortable feeling of familiarity softened the sound and fury, replaced the unknown with the understood. That is, the metaphor makes it *seem* understood.

Still later my daughter read a story about Rip Van Winkle, where she found thunder "explained" as the gods playing at bowling in the skies.

"It's a meadow-forest" she said.

"A what?" I thought she had twisted something.

"A meadow-forest. You know, it compares things that are different, like a meadow and a forest. Only now it's what thunder sounds like. It sounds like a bowling alley up there."

During the following months she saw "meadow-forests" everywhere and joyously brought into being a few more of her own.

By the time she was eight she knew more about the mind's way of working with words and was disabused of her make-believe world of metaphors.

"Meadow-forests aren't real," she said. "They're just a way of having fun with words."

She'd found out that the clouds weren't really taking pictures, that her metaphor had been imaginative, not scientific. But I suggested that the magic of metaphor might serve a higher purpose than that.

"I guess so," she said. "I'm not afraid of lightning anymore."

We decided that a "meadow-forest" is a great way to quiet the hound of fear, saying "Nice doggie" until you're sure it won't bite.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on the Jefferson Daily every Monday afternoon, and on the Classics & News Service's First Concert, Saturday mornings at 9:30.

Specials at a Glance

KSMF
KSBA
KSKF
KAGI
KNCA

Rhythm & News

March is Women's History Month, and **The Jefferson Daily** will include a feature every weekday focusing on women's issues, including sexual harassment, reproductive rights, and health care.

A special listener call-in program on menopause will air Monday, March 8 (International Women's Day) from 7 - 9 pm.

Also on International Women's Day, March 8, **Open Air** and **Jazz Monday** will focus exclusively on music by women artists.

And join **New Dimensions** for a two-part interview with **Alice Walker**, March 7 and 14 at 4:00 pm.

KSOR
KSRS

CLASSICS & NEWS

First Concert and **Siskiyou Music Hall** will be featuring works by women composers throughout the month of March.

A special listener call-in program on menopause will air Monday, March 8 from 7 - 9 pm.

KSJK

News & Information

As tax filing time approaches, join us for **The 1993 Sound Money Tax Clinic**, a live nationwide call-in, Sunday, March 14 at 11:00am on **KSJK**.

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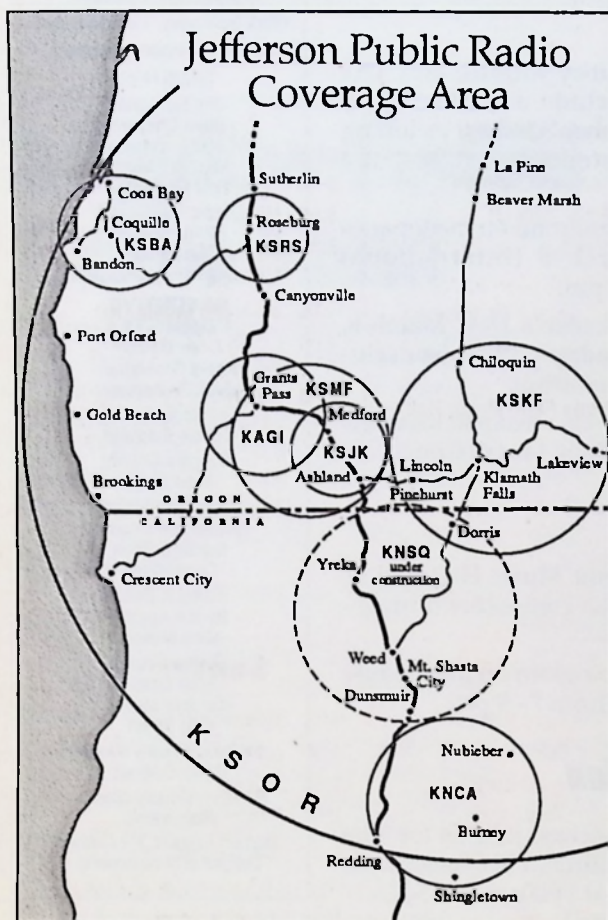
People have actually asked Patricia Jefferson if she's the owner of Jefferson Public Radio; but in reality she's an SOSC student from Aloha, Oregon, who will graduate this spring with a degree in Journalism. Here at JPR, Patricia hosts the Friday night "Vintage Jazz" show on the Rhythm & News service, and has also worked as a newsreader and host in the news department.

Despite the late hours, Patricia enjoys her "Vintage Jazz" show. "It's music that I really love," she says. "I grew up watching old movies, so I guess my love of the older jazz and swing music comes from them."

After graduating, Patricia plans to attend law school, and her goal is to become an entertainment lawyer and agent. Someday she may be making deals for the very jazz artists you hear on Jefferson Public Radio.



Jefferson Public Radio at a Glance



CLASSICS &

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ASHLAND

Dial positions
for translator
communities
listed below

KSRS

91.5 FM
ROSEBURG

Monday

5:00	Morning Edition	4:00
7:00	First Concert	
12:00	News	4:30
12:10	Siskiyou Music Hall	

Rhythm &

KSMF

89.1 FM
ASHLAND

KSBA

88.5 FM
COOS BAY

KSKF

90.9 FM
KLAMATH FALLS

KAGI

AM 930
GRANTS PASS

KNCA

89.7 FM
BURNIEY

Monday

5:00	Morning Edition	
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	Jefferson Daily	
7:00	Echoes	
9:00	Le Show (Mondays)	9:30

KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

News & Int

KSJK

1230 AM
TALENT

Monday

5:00	BBC Newshour	
6:00	Morning Edition	
10:00	Monitoradio Early Edition	
11:00	Talk of the Nation	
1:00	Talk of the Town (Mondays)	1:30
	Soundprint (Tuesdays)	2:00
	Crossroads (Wednesdays)	2:00
		3:00
		3:30

NEWS

Through Friday		Saturday	Sunday
All Things Considered The Jefferson Daily	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 Chicago Symphony 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 St. Paul Chamber Orchestra 4:00 All Things Considered 5:00 State Farm Music Hall

News

Through Friday		Saturday	Sunday
Selected Shorts (Tuesdays) Dreams of Rio (Wednesdays) Milky Way Starlight Theater (Thursdays) Creole Gumbo Radio (Fridays) Kwa Radio Project (Wednesdays)	Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Living on Earth 11:30 Jazz Revisited 12:00 Dizzy's Diamond 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Rhythm Revue 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Jazz Sunday 2:00 Jazzset 3:00 Confessin' The Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 The Folk Show 8:00 Thistle & Shamrock 9:00 Music from the Hearts of Space 10:00 Possible Musics

Information

Through Friday		Saturday	Sunday
Milky Way Starlight Theater (Thursdays) Second Thoughts (Fridays) Pacifica News Jefferson Exchange (Mondays) Monitoradio Marketplace As It Happens	4:30 The Jefferson Daily 5:00 All Things Considered 6:30 Marketplace 7:00 MacNeil-Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 10:00 Horizons 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 Parents Journal 1:00 C-Span Weekly Radio Journal 2:00 Commonwealth Club 3:00 Briefings on Education 4:00 Car Talk 5:00 All Things Considered 6:00 To The Best of Our Knowledge 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News

CLASSICS & NEWS

KSOR 90.1 FM KRSR 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Your hosts are Pat Daly, Scott Kuiper, and Peter Van De Graaff. Includes NPR news at 7:01, and 8:01, also:

7:37 a Star Date

8:30 a Marketplace Report

9:30 a As It Was

9:57 a Calendar of the Arts

Featured Works (air at 9:00 am)

*Mar 1 M CHOPIN: Piano Sonata No. 2

*Mar 2 T SMETANA: *The Moldau*

Mar 3 W KROMMER: Clarinet Concerto

Mar 4 Th BAUER: Viola Sonata

Mar 5 F VILLA-LOBOS: Guitar Concerto

*Mar 8 M C.P.E. BACH: Harpsichord Concerto in A

*Mar 9 T BARBER: Violin Concerto

Mar 10 W GRIEG: Holberg Suite

Mar 11 Th BEETHOVEN: Trio, Op. 1, No. 3

Mar 12 F HILDEGARD OF BINGEN: Spiritual Songs and Pieces

Mar 15 M MOZART: Symphony No. 35 ("Haffner")

Mar 16 T MARTINU: Flute Sonata

Mar 17 W COPLAND: *Appalachian Spring*

*Mar 18 Th RIMSKY-KORSAKOV: Russian Easter Overture

Mar 19 F RACHMANINOV: Rhapsody on a Theme of Paganini

Mar 22 M BACH: Trio Sonata in C

Mar 23 T GRIEG: Norwegian Dances

Mar 24 W MOZART: String Quintet No. 1

*Mar 25 Th BARTOK: Violin Concerto No. 1

Mar 26 F RODRIGO: *Concierto de aranjuez*

Mar 29 M TAILLAFERRE: Violin Sonata

Mar 30 T PROKOFIEV: Piano Concerto No. 3

*Mar 31 W HAYDN: Symphony No. 76

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall

Russ Levin is your host. Includes:

1:00 p As It Was

3:30 p Star Date

Featured Works (Begins at 2 p)

Mar 1 M DVORAK: Piano Quartet in D

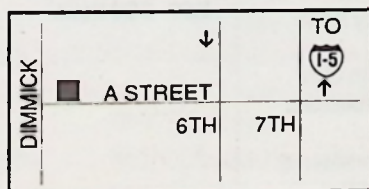
Mar 2 T SMETANA: String Quartet No. 1 ("From My Life")

Josephine Memorial Hospital

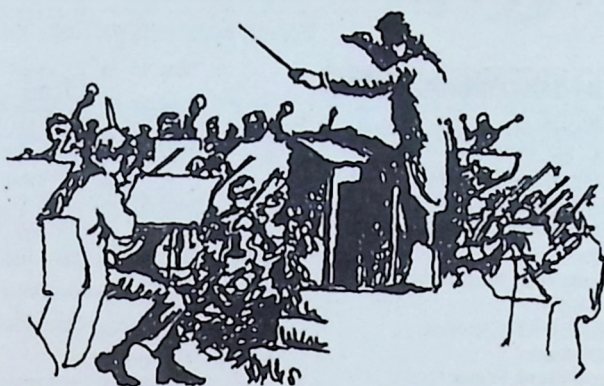
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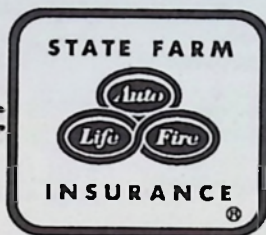
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CLASSICS & NEWS

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(For dial positions in translator communities see page 20)

- | | | | |
|------------|---|-----------|---|
| Mar 3 W | HUMMEL: Piano Concerto in B Minor | No. 2 | |
| Mar 4 Th | TCHAIKOVSKY: Symphony No. 2 | Mar 29 M | SHOSTAKOVICH: Symphony No. 9 |
| Mar 5 F | BEETHOVEN: Piano Sonata No. 15 ("Pastoral") | Mar 30 T | SCHUBERT: <i>Schwanengesang</i> |
| Mar 8 M | BEACH: Violin Sonata in A Minor | *Mar 31 W | HAYDN: String Quartet in C, Op. 20, No. 2 |
| *Mar 9 T | BARBER: <i>Knoxville, Summer 1915</i> | 4:00 p | All Things Considered |
| Mar 10 W | BEETHOVEN: Violin Concerto | 4:30 p | The Jefferson Daily |
| Mar 11 Th | LARSEN: Water Music | 5:00 p | All Things Considered |
| Mar 12 F | FRANCK: Symphonic Variations | 6:30 p | Marketplace
The latest business news, hosted by Jim Angle. |
| Mar 15 M | ROSNER: Responses, Hosanna and Fugue | 7:00 p | State Farm Music Hall
With hosts Peter Van De Graaff and Scott Kuiper. |
| Mar 16 T | MOZART: Piano Concerto No. 17 in G | 2:00 p | Sign Off |
| Mar 17 W | MENDELSSOHN: Piano Trio No. 2 in C Minor | | |
| Mar 18 Th | HAYDN: Symphony No. 48 | | |
| Mar 19 F | BACEWICZ: Violin Sonata No. 4 | | |
| Mar 22 M | HOLST: <i>The Planets</i> | | |
| Mar 23 T | SCHUBERT: String Quartet in E-flat, D. 87 | | |
| Mar 24 W | SIBELIUS: <i>Karelia Suite</i> | | |
| *Mar 25 Th | BARTOK: Piano Concerto No. 2 | | |
| Mar 26 F | R. STRAUSS: Horn Concerto | | |

Saturday

- 6:00 a Weekend Edition
 7:37 a Star Date
 8:00 a First Concert
 Includes:
 8:30 a Nature Notes with Frank Lang
 9:00 a Calendar of the Arts
 9:30 a As It Was
 10:00 a Speaking of Words
 10:30 a The Metropolitan Opera

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CLASSICS & NEWS

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(For dial positions in translator communities see page 20)

Mar 6 *La Fanciulla del West* by Puccini
Christian Badea conducts, and
the cast includes Ghena
Dimitrova, Nicola Martinucci, and
Alain Fondary.

Mar 13 *Die Zauberflöte* by Mozart
Donald Runnicles conducts, and
the cast includes Kathleen Battle,
Elizabeth Carter, Peter Seiffert,
Manfred Hemm, and Thomas
Stewart.

Mar 20 *Ariadne auf Naxos* by Strauss
Ion Marin conducts, and the cast
includes Jessye Norman,
Susanne Mentzer, Ruth Ann
Swenson, Thomas Moser, and
Thomas Stewart.

Mar 27 *Das Rheingold* by Wagner
James Levine conducts and the
cast includes Hei-Kyung Hong,
Hanna Schwarz, Anne Gjevang,
Philip Lamgridge, Helmut
Pampuch, James Morris, and
Ekkehard Wlaschiha.

2:00 p The Chicago Symphony Orchestra

Mar 6 Gennady Rozhdestvensky con-
ducts a "Russian Pops" concert,
including the Overture to *Ruslan
and Ludmilla* by Glinka; the
Capriccio italien, Op. 45 by
Tchaikovsky; the Rhapsody on a

Theme of Paganini, Op. 43 by
Rachmaninov, with pianist
Viktorla Postnikova; *Capriccio
espanol*, Op. 34 by Rimsky-
Korsakov; selections from *The
Love for Three Oranges* by
Prokofiev; and the Polovtsian
Dances from *Prince Igor* by
Borodin.

Mar 13 James Conlon conducts the
Overture to *The Flying Dutchman*
by Wagner; the Piano Concerto
No. 3 in C, Op. 26 by Prokofiev,
with soloist Barry Douglas; the
Symphony No. 2 by Arvo Part;
and the *Daphnis et Chloe* Suite
No. 2 by Ravel.

Mar 20 Kenneth Jean conducts three
orchestrations of chamber works:
Liszt's arrangement of the
"Andante cantabile" from the
Piano Trio in B-flat, Op. 97
("Archduke") by Beethoven;
Kraus's arrangement of the
English Horn Concerto by
Giuseppe Ferlendis, with soloist
Grover Schiltz; and Frederick
Stock's arrangement of
Schubert's String Quintet in C, D.
956.

Mar 27 Daniel Barenboim conducts a

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Echoes reflects the parallels of contemporary music, creating a global sound that flies across boundaries of time and culture. Classical minimalism expands the frontiers of space music. Contemporary music draws upon the experiments of the avant-garde. New acoustic music fuses traditions from many lands. World music becomes a two-way transit as Brazilian, African and Indian musicians employ electronics and western forms and American and European composers explore world percussion instruments and rhythms.

With artful segues and sensitive music choices, Echoes host and producer John Diliberto uses sound, not words, to send the listener on a new music excursion that weaves the familiar with the new. Using a library of over 6,000 CDs and albums from around the world, Echoes provides a diverse program that is always stimulating and fresh.

Monday-Friday 7-9pm

JEFFERSON PUBLIC RADIO

Rhythm & News

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

concert performance of Act II of Wagner's opera *Tristan und Isolde*, with Waltraud Meier singing Isolde and Siegfried Jerusalem singing Tristan.

- 5:00 p America and the World**
A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.
- 5:30 p Pipedreams**
Michael Barone hosts this program devoted to "The King of Instruments," the organ.
- 7:00 p State Farm Music Hall**
- 2:00 a Sign Off**

Sunday

- 6:00 a Weekend Edition**
- 7:37 a Star Date**
- 8:00 a Millenium of Music**
This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.
- 9:30 a St. Paul Sunday Morning**
Mar 7 The Juilliard String Quartet is joined by cellist Bernard Greenhouse in *The Art of the Fugue* by Bach; and the Quintet in C, D. 956 by Schubert.

Mar 14 Members of the Minnesota orchestra and the St. Paul Chamber Orchestra perform two works by Stravinsky: the Octet for Wind Instruments, and *L'Histoire du Soldat*, narrated by radio personality Robert J. Lurtsema.

Mar 21 Violist Michael Tree and pianist Lydia Artymiw perform works by Bach, Mendelssohn, and Sir Arnold Bax.

Mar 28 Ton Koopman conducts the Amsterdam Baroque Orchestra in works by Bach, Mozart, Handel, and Rameau.

11:00 a Siskiyou Music Hall
Your host is Thomas Price. Includes:
1:00 p As It Was

- 2:00 p The Saint Paul Chamber Orchestra**
Mar 7 Hugh Wolff conducts *Moz-Art a la Haydn* by Alfred Schnittke; the Piano Concerto No. 22 in E-flat, K. 482 by Mozart, with soloist Emanuel Ax; the World Premiere of *Musica Celestis* by Aaron Kernis; and the Symphony No. 45 in F-sharp Minor ("Farewell") by Haydn.
- Mar 14** Carl St. Clair conducts the orchestra and The Minnesota Chorale, with mezzo-soprano

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WORLDWIDE

Saturdays at 1pm on the Rhythm & News Service

FROM NATIONAL PUBLIC RADIO

Judy Kaye and baritone Kurt Ollman in *Arias and Barcarolles* by Leonard Bernstein; and the Requiem, Op. 9 by Durufle.

Mar 21 Christopher Hogwood conducts the Symphony No. 2 in B-flat ("The Fall of Phaeton") by Dittersdorf; the Piano Concerto No. 11 in F, K. 413 by Mozart, with fortepiano soloist Melvyn Tan; and the Symphony No. 22 in E-flat ("The Philosopher") by Haydn.

Mar 28 The Britt Festival's new Music Director Peter Bay conducts the World Premiere of *The Center Holds* by David Stock; the Piano Concerto No. 27 in B-flat, K. 595 by Mozart, with soloist Christopher O'Riley; and the Symphony No. 8 in F, op. 93 by Beethoven.

3:58 p Star Date

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

Jeanette M. Larson, MSW, LCSW

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Sundays 9am on Rhythm & News

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Symphony

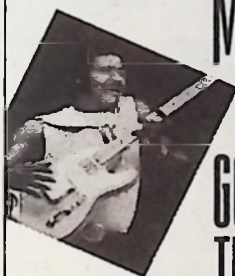
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car talk



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problems and word puzzles
with wheel alignment,
Tom & Ray Magliozzi take the fear
out of car repair.

Saturdays at 10am on the
Rhythm & News Service

Saturdays at 4pm on the
News & Information Service

FROM NATIONAL PUBLIC RADIO

Rhythm & News

KSMF 89.1FM • KSBA 88.5FM
KSKF 90.9FM • KAGI 930AM • KNCA 89.7FM

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio, hosted by Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

9:00 a Open Air

A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:

9:30 a Ask Dr. Science

10:30 a As It Was

2:30 p Birdwatch

FRIDAYS ONLY

3:00 p Marian McPartland's Piano Jazz

Mar 5 Drummer Jack DeJohnette's first musical love was the piano, which he began playing at the age of four. He returned to playing piano (occasionally) in 1980, and here he shows his style in a rendition of "Blue and Green."

Mar 12 Monty Alexander brings musical influences of his native Jamaica to his jazz stylings, and on this

show he and Marian play duets of "Shadow of Your Smile" and "Things Ain't What They Used to Be."

Mar 19 World-class soprano saxophonist Jane Ira Bloom joins Marian for beautiful and adventurous sax-piano duets.

Mar 26 Eliane Elias has been a major figure in the jazz scenes of both her native Brazil and the U.S., and here she and Marian play a duet version of "Falling in Love with Love."

4:00 p All Things Considered

6:30 p The Jefferson Daily (not heard on KAGI)

7:00 p Echoes

John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

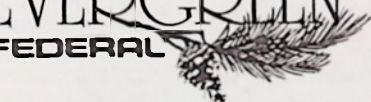
MONDAYS

9:02 p Le Show

Harry Shearer's weekly satirical jab. No one is safe.

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Saturdays at 6pm
Rhythm & News



LOOSE TIES

Contemporary Bluegrass in Roseburg

By Joe Ross

On Sunday, April 25, the versatile and creative bluegrass band, **LOOSE TIES**, will appear in concert at the **Umpqua Valley Art Center, 1624 W. Harvard Ave. Roseburg at 5 p.m.** The late afternoon concert, sponsored by the Roseburg Folklore Society, will have a \$7 admission (\$4 for 16 and under). Advance tickets will be available (for \$1 less) in Roseburg at Rickett's Music, Harvard Ave. Drugs, Fullerton Drugs and the Umpqua Valley Art Center. Refreshments will be available.

LOOSE TIES, from Jackson, Wyoming, is one of 84 performing companies competitively selected for the Western States Arts Federation's Touring Program. Since 1985, the band has built a reputation for quality original material and innovative arrangements of other's songs. It was their imaginative and tasteful version of Janis Joplin's "Little Piece of My Heart" that helped them win the Telluride Bluegrass festival band championship in 1986. Their repertoire now includes bluegrass arrangements of songs from the musical genres

of jazz, rock, folk pop and even reggae.

LOOSE TIES is Phil Round on bass, Ben Winship on mandolin, Ted Wells on banjo, and Joel Kaserman on guitar. Each member is a standout musician with award-winning credentials and technical understanding of his instrument. Phil Round, the band's principal lead vocalist, studied at the Berkley School of Music. Ben Winship has won numerous regional and national awards as a songwriter and mandolinist. Ted Wells has the distinction of being St. Lawrence University's only banjo major. Joel Kaserman learned to play guitar as a child in Australia and has developed his own brilliant, distinctive style.

LOOSE TIES has released four albums which spotlight their entertaining, progressive style of bluegrass. Their creativity and inventiveness are on the leading edge of bluegrass music for the 21st century.

For more information concerning their Sunday, April 25 appearance in Roseburg, call 673-9759.

TUESDAYS

9:02 p Selected Shorts

This series presents some of this country's finest actors interpreting short stories by the best contemporary writers.

WEDNESDAYS

9:00 p Dreams of Rio

From the producer of "Ruby" comes this series of exciting adventures of Jack Flanders.

9:30 p The Iowa Radio Project

Dan Coffey (alias Dr. Science) returns with another series of gripping, riveting, compelling, spellbinding, silly radio programs.

THURSDAYS

9:00 p The Milky Way Starlight Theatre

Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.

9:30 p Ken Nordine's Word Jazz

The most famous voice in radio with a weekly word jam.

10:02 p Jazzset

Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

FRIDAYS

9:02 p Creole Gumbo Radio Show

A tour of the rich musical heritage and culture of Louisiana, with jazz, R&B and zydeco music, as well as interviews with key figures in the Louisiana music scene.

10:00 p Ask Dr. Science

10:02 p Jazz

The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Vintage Jazz is featured on Fridays.

2:00 a Sign Off

Saturday

6:00 a Weekend Edition

10:00 A CAR TALK

Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

11:00 a Living on Earth

NPR's weekly news magazine devoted to the environment. Steve Curwood hosts.

11:30 a Jazz Revisited

12:00 p Dizzy's Diamond

National Public Radio's tribute to the life and art of the late jazz trumpeter Dizzy Gillespie.

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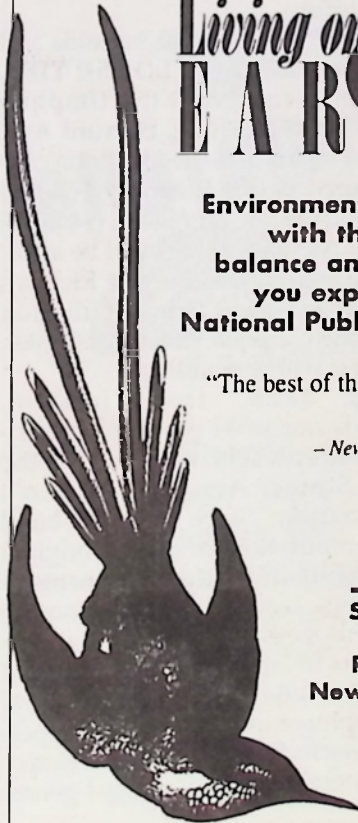
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at 11am
Rhythm &
News Service



- 1:00 p AfroPop Worldwide**
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.
- 2:00 p World Beat**
Host Thom Little with reggae, Afro-pop, soca, you name it.
- 5:00 p All Things Considered**
- 6:00 p Rhythm Revue, with Felix Hernandez**
The producer of *BluesStage*, Felix Hernandez, is also a connoisseur of roots rock, soul and R&B. Each week he presents two hours of this great American music.
- 8:00 p The Grateful Dead Hour**
David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.
- 9:00 p BluesStage**
Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.
- Mar 6** A *BluesStage* sampler from around the country includes performances from Saffire, Magic Slim and the Teardrops, and Earl Thomas.
- Mar 13** A blues-rock guitar summit features Michael Hill, and a retrospective of Jimi Hendrix.
- Mar 20** A mix of blues and soul with singers Otis Clay and William Bell, and a Buddy Guy retrospective.
- Mar 27** Another guitar Summit with Bobby Radcliff, Kenny Neal, and a retrospective of Muddy Waters.
- 10:00 p The Blues Show**
Your hosts are Peter Gaulke, Jason Brummitt, and Lars Svendsgaard.
- 2:00 a Sign Off**

Sunday

- 6:00 a Weekend Edition**
- 9:00 a Jazz Sunday**
Great jazz for your Sunday morning, hosted by Michael Clark.
- 2:00 p Jazzset, with Branford Marsalis.**
- 3:00 p Confessin' the Blues**
Peter Gaulke's weekly look at the rich history—and present—of the blues.
- Mar 7** The Reverends Music by blues artists who were also preachers.
- Mar 14** The Stomps Songs with "stomp" in the title.
- Mar 21** Chicago's Little Known Legends
- Mar 28** French Blues Labels Though not as famous as it's wine labels, France has excellent blues record labels like Isabel and Black & Blue.
- 4:00 p New Dimensions**
- Mar 7** Words from the Heart, with Alice Walker This renowned writer urges us to question the assumptions and forces that guide our personal decisions, and reminds us of the power and necessity of dreams, visions, and storytelling to keep our perspective.

Mar 14 Looking Deeply, with Alice Walker In this second visit with Alice Walker, she tells how her own life is informed by a host of "ancestors" and characters in her own writing.

Mar 21 Mending the Sacred Hoop, with Arvol Lookinghorse and Carole Ann Heart We are in the seventh generation, dating from the Wounded Knee massacre, and the last in which the Sacred Hoop representing all life can be mended, according to this 19th-generation keeper of the White Buffalo Calf Pipe for the Lakota Sioux Nation and his wife.

Mar 28 Communication and Healing with Animals, with Linda Tellington-Jones This author opens our eyes to an innovative, effective method of improving our animals' health and temperament, and of experiencing the deep joy of communicating with other species.

- 5:00 p All Things Considered**
- 6:00 p The Folk Show**
Keri Green is your host.
- 8:00 p The Thistle and Shamrock**
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.
- 9:00 p Music from the Hearts of Space**
- 10:00 p Possible Musics**
- 2:00 a Sign Off**



Jefferson Public Radio news volunteer Joyce Oaks with Oregon Governor Barbara Roberts in the JPR newsroom.

News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

- 5:00 a BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**
NPR's new daily two-hour call-in program. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**
National Public Radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: The Milky Way Starlight Theatre**
- FRIDAY: Second Thoughts**
A weekly interview program, hosted by David Horowitz, looking at contemporary issues from a conservative perspective.
- 1:30 p Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**
Ken Marlin, Mary-Margaret Van Diest and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**
A repeat of the 3:00 p broadcast.

- 7:00 p MacNeill-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**
A repeat of the 5:00 p broadcast.

Saturdays

- 6:00 a Weekend Edition**
NPR's Saturday morning news magazine.
- 10:00 a Horizons**
- 10:30 a Talk of the Town**
- 11:00 a Zorba Paster On Your Health**
Family practitioner Dr. Zorba Paster's live nationwide house call.
- 12:00 n The Parents Journal**
Bobbie Connor talks with experts on parenting, health, and psychology: sound advice for parents in these confusing times.
- 1:00 p C-Span Weekly Journal**
A weekly audio digest of hearings, press conferences, congressional sessions, and other events in Washington, D.C., from the cable channel, C-Span.
- 2:00 p Commonwealth Club of California**
Live lectures and discussions from one of the oldest and largest public affairs forums in the U.S. The club's non-partisan policy strives to bring a balanced viewpoint to all issues.
- 3:00 p Briefings on Education**
NPR provides this six-part series on the challenges facing America's education system.
- 4:00 p Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
- 6:00 p To the Best of Our Knowledge**
- 8:00 p All Things Considered**
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

Sundays

- 6:00 a Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.
- 10:00 a Sound Money**
- 11:00 a CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
- 9:00 p BBC News**

torso

she didn't know of womanly ways
she didn't see it in herself
she wandered among protea bougainvillea
antheriums birds of paradise
a flower? no, a petal
of a woman no knowing
her fragrance enchanted
men who could not bring themselves
to call her name
all they could do was turn away
their eyes shut tightly
refusing to lose the vision, the scent
of the petal of a woman
the flower meandering
by the hummingbirds

Tango

loose in the brush pines
my grandfather farmed
learned yiddish to better wash windows
the french windows
the sixteen paned windows
the terraced windows
of a restricted town
he made violins of pine
varnished them tuned them
let music carry his daughters
out of the town
away from the farm that
burned down
scrubby pines brush pines
obliterate the ruins of the barn
the pine needles scratch the air
each time my father wipes the
tears from his cheeks
but not from the windows
there were never streaks
on the windows.

Ntozake Shange, author of the Obie award winning play *for colored girls who have considered suicide/when the rainbow is enuf*, will give the keynote address for Women's History Month on Monday, March 1, at 7:30pm in the Angus Bowmer Theater. Her talk, "Creativity and the African American Woman Artist," will be preceded by a no-host open house at 6:30 and followed by a booksigning and reception. These poems are from *Ridin' the Moon in Texas* (St. Martin's Press, 1987).

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:

May Issue: March 15

June Issue: April 15

For more information about arts events,
listen to the

Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

ROGUE VALLEY

Theater

♦The Oregon Shakespeare Festival performs in its 58th season. The 1993 season includes:

Richard III – through 10/31

A Flea in Her Ear – through 10/31

Joe Turners Come and Gone – through 7/18;
9/16-10/30

Cymbeline – through 5/2

Light in the Village – 3/28 through 6/27

Lips Together Teeth Apart – 4/16 through 9/12

Theresa Bassoon – 7/28 through 10/30

Antony & Cleopatra – 6/8 through 10/2

A Midsummer Nights Dream – 6/9 through
10/3

The White Devil – 6/10 through 10/1

Mad Forest – 7/7 through 10/30

The Baltimore Waltz – 5/9 through 10/31

For information on membership or to receive a 1993 season brochure, contact the Oregon Shakespeare Festival, PO Box 158, Ashland. (503)482-2111

♦Loveletters, presented by Oregon Cabaret Theatre, is a pre-season extra by A.R. Gurney. The 8pm performances run through March 14. For reservations and more information contact the Oregon Cabaret Theatre, 1st and Hargadine, Ashland. (503)488-2902

♦Gunmetal Blues, a musical featuring the tough-talking poetry of detective mysteries, is presented by Oregon Cabaret Theatre beginning March 19 through May 2. Performances take place Thursday-Sunday at 8pm. (503)488-2902

♦Black Elk Speaks is presented by Actors' Theatre of Ashland and plays through March 12. Performances are Thursdays, Fridays, and Saturdays at 8pm. Tickets are \$10 and are available at Soundpeace and may be purchased at the door for \$11. Miracle on Main Theatre, Ashland. (503)482-9659

♦Sweet Charity is presented in collaboration with the Southern Oregon State College Department of Theatre Arts and the SOSOC Music Department. The guest director is Jim Giancarlo. The play begins at 8pm with dinner service at 6:30pm. Performances run through March 7. Call for reservations and more information. Dorothy Stolp Centerstage, Theater Arts Building, Southern Oregon State College, Ashland. (503)552-6348

Music

Program Underwriters

Contact Paul Westhelle or Art Knoles (503) 552-6301
In Coos County contact Tina Hutchinson (503) 756-1358

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♦**Nodar Gabunia**, Georgian pianist, is presented by Chamber Music Concerts on Friday, March 5 at 8pm at the Music Recital Hall at Southern Oregon State College. The program will include two sonatas in d-minor by Scarlotti; Beethoven's Sonata, opus 11; the Sixth Sonata of Prokofiev; and Images, Book 1 by Debussy. (503)552-6331

♦**The Beauties of Brahms** is presented by the Rogue Valley Chorale. The all-Brahms program will include gypsy songs, love songs waltzes, and other secular pieces. Performances are March 6 at 8pm and March 7 at 4pm at the Westminster Presbyterian Church, 2000 Oakwood, Medford. Tickets available at the Britt ticket office or at the door.

♦**The Northwest Bach Ensemble and the Southern Oregon Repertory Singers** will present a concert of classical music on March 13 at 8pm at the Ashland First United Methodist Church. On the program will be Mozart's *Missa Brevis*, K. 192, and music by Haydn and Devienne. Conductors will be Philip Bayles and Paul French. Tickets available at Cripple Creek Music in Ashland; admission is \$10 general, \$9 seniors, and \$6 students. (503)482-5017

♦**Salute to the Great Musicals** will be performed by the Southern Oregon State College Symphonic Band on March 1 at 8pm in the SOSOC Music Recital Hall. The program will feature instrumentals and vocals from Phantom of the Opera, Cats, West Side Story and Paint Your Wagon. (503)552-6101

♦**Southern Oregon State College's Choral Organizations** team up to present a performance on March 14 at 3pm at the SOSOC Music Recital Hall. The performance will include the Concert Choir, directed by Dr. Paul French; the Chamber Choir, directed by Dr. Margaret Evans; and the Vocal Jazz Ensemble (26 voices) and the Vocal Jazz Annex (8 voices), both directed by Dr. Stuart Turner. (503)552-6101

Exhibits

♦**The Prints of Wayne Thiebaud** is presented by the Schneider Museum of Art. The show features 50 prints by this contemporary artist. The exhibit continues through March 5. For information contact the Schneider Museum of Art, Southern Oregon State College, Ashland. (503)552-6245

♦**Reflecting Cultural Diversity**, an exhibit celebrating Women's History Month, is presented by the Rogue Community College Wiseman Gallery through March 19. The work of 10 Oregon artists will be exhibited in a variety of media. Among those exhibiting will be Rogue Valley artists Claudia Marchini, Cynthia Charat, Wys Khawala Nelson, J. Ellen G. Austin, and Tee A. Corinne. (503)471-3500

♦**Trees along the Trail**, site installation by George Duggar, as part of the Oregon Trail Celebration, will begin March 29 and run through April 23. (503)471-3500

♦**Bonnie Conrad** will exhibit her work at the Framery, 270 E. Main, in Ashland throughout March with a reception on March 5 from 5-7pm.

◆**Songbird's Dream House** will be presented by Wildlife Gardens Gallery, 1287 Oak Street, in Ashland during March with a reception on March 13, from 4-6pm. The exhibit will be a bird-house art show featuring artists Wys Nelson, Andy Anderson, Tom Knudson, Jim Romberg, Denise Kester, Marie Baxter, and Judy Howard. (503)482-5021

◆**Angelina M.A. Hekking & Chad Gierlich** will exhibit photographic self-portraits from March 5 through April 17 at the Rogue Gallery, 40 S. Bartlett St, Medford. These two "differently-abled" artists both use a wheelchair and attempt in their work to break the traditional image of being limited by severe physical conditions. (503)772-8118

◆**Charlene Brussat** will exhibit her watercolors and batik as the Rogue Gallery's Artist of the Month during March. (503)772-8118

KLAMATH BASIN

Theater

◆**The Mikado...or the Town of Titipu** is presented by the Linkville Players. *The Mikado* remains one of Gilbert & Sullivan's most popular operettas. Curtain times are 8pm on Fridays and Saturdays through March 6. The Linkville Playhouse, 201 Main Street, Klamath Falls. (503)884-6782

◆**Treasure Island** is produced and directed by the Ross Ragland Theater featuring an all-Klamath Basin cast of local children. Performances on March 11 at 10am and 1pm, March 12 at 7:30pm and March 13 at 2pm. (503)884-0651

◆**Lend Me a Tenor** is presented by the Montana Repertory Theatre at the Ross Ragland Theater on March 20 at 7:30pm. (503)884-0651

Music

◆**The Robert Bonfiglio Ensemble** is presented by the Klamath Community Concert Association at the Ross Ragland Theater on March 21 at 3pm. The program features repertoire that ranges from Bach to popular music to the blues. (503)884-0651

Other Events



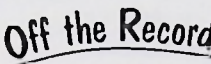
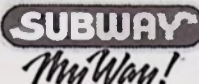

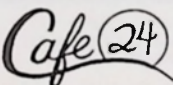
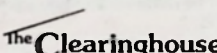


◆**Making Do At Trail's End**, a lecture by Shannon Applegate, will be presented on March 7 at 2pm at the Ross Ragland Theater. The program (in commemoration of the anniversary of the Oregon Trail) will explore the conditions met by Oregon's first settlers. (503)884-0651

UMPQUA VALLEY

Theater

◆**And a Nightingale Sang** is presented by Centerstage at U.C.C at Umpqua Community College in Roseburg on March 4-6 and 12-13 at 8pm and on March 14 at 2pm. (503)440-4691

◆**On Golden Pond** is presented by Umpqua Actors Community Theatre at the Betty Long

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Unruh Theatre in Roseburg March 4 & 5 at 8pm and March 6 at 2pm and 8pm. (503)673-2125

Music

♦Fred Small performs in concert on March 4 at 7:30pm at the Umpqua Valley Arts Association Gallery, 1624 W. Harvard, Roseburg. Presented by the Roseburg Folklore Society - admission \$6. (503)672-2532

♦Chris Proctor, contemporary fingerstyle guitarist and Flying Fish & Windham Hill recording artist, performs on March 17 at 7:30pm at the Umpqua Valley Arts Association Gallery, 1624 W. Harvard, Roseburg. A St. Patrick's Day concert presented by the Roseburg Folklore Society — admission \$6 — WEAR GREEN! (503)672-2532

♦Concert Chorale Spring Concert will be held on March 21 at 3pm at the Jacoby Auditorium. (503)440-4600

♦Deidra McCalla, feminist singer-song writer will perform on March 14 at 7:30pm at the Umpqua Valley Arts Association Gallery II. (503)672-2532

♦Barbershop Quartet Show with guest quarters and The Umpqua Timberment Chorus and Old Rocking Chair Four Quartet of Roseburg will be held on March 27 at 8pm at the Umpqua Community College Auditorium. (503)673-5338

♦Pacific Flyway and High Mountain String Band will perform in a benefit concert for the Umpqua Wildlife Rescue on March 27 at 8pm at the Glide Community Building in Glide. (503)440-6895

Exhibits

♦Umpqua Community College Art Faculty & Student Art Show will be on exhibit in the small Gallery of the Whipple Fine Arts Center throughout March. Participating faculty members include Robert M. Bell, Wilbur Ahlvers, Ted Isto, Marie Rasmussen, Florence Jacoby and Walt O'Brien. (503)440-4600

♦Madhatter Tea Party Exhibit will be on display at the Umpqua Valley Arts Association Gallery II through March 13. (503)672-2532

♦Pat Weaver - Mixed Media, Ken Means - Sculpture will be on exhibit at the UVAA Hallie Brown Ford Gallery March 18 - April 10 with an opening reception on March 18 from 5-8pm. (503)672-2532

Other Events

♦Fanny, a monologue by Joyce Badgley Smith, will be presented by Friends of the Museum on March 25 at 1:30pm at the Douglas County Museum Auditorium. (503)672-2532

COAST

Theater

♦A Trilogy of One Acts: Trifles, The Twelve Pound Look, and Ladies of the Mop is presented by the Bandon Playhouse and directed by Glenn Rogie and Harriett Orris. Performances begin

March 5 and continue Friday and Saturday evenings and Sunday afternoons through March 20 at the Ocean Crest Auditorium, 10th and Alagany in Bandon. (503)347-9881

♦**Virginia Woolf: The Work of Art**, a one-woman play about the life and work of the celebrated English novelist, will be presented on March 12 at 7:30pm in Eden Hall at Southwestern Oregon Community College. The program will also include a photo exhibit of materials from the personal library of Leonard and Virginia Woolf. No admission charge. (503)888-7261

Music

♦**The North Coast Players**, artists in residence at the College of the Redwoods in Eureka, are presented by Friends of Music. The ensemble features Madeleine McKelvey (violin), Terri Sundberg (flute), Patricia Heller (viola), Armand Ambrosini (clarinet), Carol Jacobson (cello), and Robert Satterlee (piano) in a program of classical and contemporary works. The concert will be held on March 14 at the Redwood Theatre, 621 Chetco Ave., Brookings. (503)469-5775

♦**Bach Birthday Party** is presented by the Oregon Coast Music Association on March 20 at 7pm at the Coos Art Museum, 235 Anderson, Coos Bay. The program will celebrate Johann Sebastian Bach's birthday with an evening of Baroque music performed by many of the South Coast's finest musicians, including Jefferson Public Radio's own Pat Daly, who will perform Bach's 1st Partita on piano. (503)267-0938

♦**Celebrate!**, a two-hour dance and music performance featuring amateur and professional dancers and singers will be presented by Footloose & Movin' Free Dance Studio at Harbor Lights Middle School Auditorium, 9th Street SW in Bandon on March 6 at 7pm and March 7 at 2pm. Featured performers include vocalist Beth Simmons; professional ballet/modern dancer Sonja Wold; jazz dancer Cami Curtis of Portland; Musical Feet, a professional tap company from Eugene; and Tapestry, a studio tap company, also from Eugene. (503)347-2212

NORTHERN CALIFORNIA

Theatre









♦**Lend Me a Tenor** is presented by the Montana Repertory on March 23 at 7:30pm at the Yreka Community Theater, 810 N. Oregon St., Yreka. (916)842-2355

Music

♦**The Shasta Symphony** presents a program that will include the Third Movement of Beethoven's Ninth Symphony, Emil von Rexicek's Symphony in D Major, and a Haydn symphony on March 15 at 3:15pm in the Shasta College Theatre. (916)225-4761

Other Events

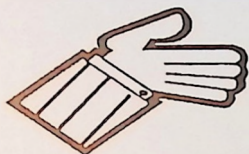
♦**Krasnayarsk Siberian Dance Company** performs on March 9 at 8pm at the College of the Siskiyous in Weed. (916)938-4461 or (916)938-5333

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